

BAGHUSET

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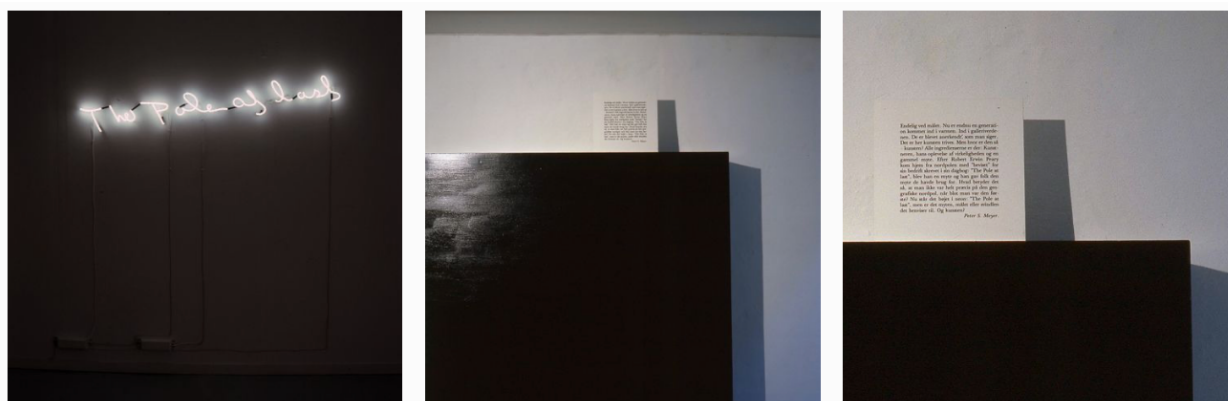
Stalke Galleri/Mezzaninen
Vesterbrogade 15, Copenhagen

23.3. to 25.3 1989

When Stalke Galleri / Mezzaninen invited Baghuset to exhibit, it was widely perceived as a clear signal of a generational shift. The exhibition brought together a group of younger artists working conceptually and site-specifically, often employing a consciously simple or reduced aesthetic in which the relationship between artwork, space, and viewer was central. Installation-based strategies, textual elements, and subtle spatial interventions were used to explore perception, systems, and the social and institutional frameworks of art.

In her review in Politiken, Hellen Lassen described the exhibition as a strong indication that a new artistic generation was beginning to articulate its own position. She emphasized how the works balanced concept and sensuous experience, avoiding both purely decorative approaches and overt expressionism. The exhibition was read as a challenge to established hierarchies and as an attempt to rethink the relationship between art, space, and meaning.

Baghuset's exhibition at Stalke helped draw attention to a new artistic orientation that anticipated the more conceptually driven, installation-based, and institutionally critical practices of the 1990s. Today, Baghuset stands as an early example of the movement in which young artists in Denmark began to work in a more investigative, process-oriented, and context-aware manner—engaging with international currents while maintaining a clearly defined local point of departure.



Installation views from Baghuset, Stalke Galleri, 1989, featuring neon text and wall-mounted panels with printed statements.

